

Dutch Treat

This month sees the reopening of Amsterdam’s primary modern and contemporary art venue, the **Stedelijk Museum**, after more than eight years of renovations. Following that long period marked by construction delays, cost overruns, temporary relocations, and two successive new directors, the museum, now under the leadership of former L.A. MOCA curator **Ann Goldstein**, is ready to move forward. Debuting on September 23 in the refurbished century-old building is a rehang of the museum’s permanent collection of modern art and design, while the prefabricated white addition, designed by **Bentham Crowel** architects and rendered at right, houses a show of new work by 20 contemporary artists with connections to the Netherlands. But problems remain at the museum—where recent tussles range from complaints about the new visual identity to dealing with requests for cuts in operating expenses from city funders—and for the local art scene more broadly. **Art in Redlight**, an annual event held at the Oude Kerk in the city’s infamous red-light district, will take the form of a fair the same weekend as the Stedelijk’s opening, only partly filling the void left when **Art Amsterdam**, which had been planned for this month, was canceled due to lack of exhibitor interest.



The Shock of the New

After a decade in business, **Steven Sacks** has learned a thing or two about selling new-media art. “You have to give people some guidance,” he says. “With every acquisition we supply a very comprehensive guide of how to deal with the work, now

crete pieces like *Bifurcation*, 2012, below, as well as *Voice Arrow*, 2011, an installation comprising 288 recorded voices and 576 LED lights that will engulf the gallery. Sacks says such multipart works remain the most difficult for collectors to grasp, despite the fact that new-media art as a



and in the future.” His gallery, **Bitforms**, located on 20th Street in Manhattan’s Chelsea district, marks its 10th anniversary with a solo exhibition by new-media star **Rafael Lozano-Hemmer**, on view September 6 to October 13. The exhibition will include dis-

crete pieces like *Bifurcation*, 2012, below, as well as *Voice Arrow*, 2011, an installation comprising 288 recorded voices and 576 LED lights that will engulf the gallery. Sacks says such multipart works remain the most difficult for collectors to grasp, despite the fact that new-media art as a whole “has become much easier for people to comprehend and maintain.” Though the technology may change, Sacks is betting on the genre’s staying power. In the next 10 years, he wagers, “the average home will embrace new-media art in a much bigger way.”

“The goal is to have people dancing in the museum.”

—L.A. MOCA director **Jeffrey Deitch** on his upcoming exhibition “Fire at the Disco,” announced on the heels of the museum’s forced resignation of its longtime chief curator, **Paul Schimmel**.

Bright Young Things

Are *Gallery Girls* the new *Real Housewives*? Bravo is betting on it. The cable network has just launched a reality show chronicling the lives of seven twentysomethings trying to make their way in New York’s art world. Viewers are granted a peek into the back offices of **Coplan Hurowitz Art Advisory** and SoHo’s **Eli Klein Gallery** (amusingly presented as the epicenter of the art world) through the doe eyes of their dedicated interns. Among them is **Liz Margulies**, third from far right, the 25-year-old daughter

of Miami collector **Martin Margulies**, who takes a supporting role. “I originally wanted to be a painter,” she says, “but I realized that was a risky career.”



The cast of *Gallery Girls*.